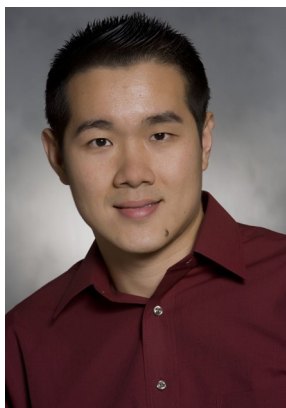


MESSAGE FROM THE PRESIDENT



Chuen-Fung Wong

This fall issue of the *ACMR Newsletter* carries a number of items that will be of interest to a broad readership. Luca Pisano writes about the life and music of the renowned Taiwanese composer Ma Shui-long (1939–2015), whom Pisano describes as a “selfless music craftsman” and “propagator of western musical ideas but never their worshipper.” Mingmei Yip’s contribution gives us a glimpse into her life as a calligrapher, prolific author, and devoted musician of the qin seven-string zither. We also have reports from Mercedes Dujunco on the 2015 Shanghai World Music Forum and from Sue Tuohy on the 2015 American Folklore Society Conference in Long Beach, California. As always, the *Newsletter* includes updated lists of conferences, events, announcements, and recent publications.

The 2015 ACMR Meeting will be held on Thursday, December 3, 2015, from 8 to 10 pm in Room 616B of Hilton Austin, in conjunction with the Society for Ethnomusicology’s Annual Meeting in Austin, Texas. We will open with three presentations: Yuxin Mei on the Houston Chinese Traditional Music Group; Mercedes Dujunco on the festive sounds of Gangkou District in Chaozhou (Teochew); and Elise Anderson on language use in Uyghur performing arts. We will hold the regular business meeting from 9 to 10 pm, during which the results of the Pian Prize and the Smith Prize will be announced. We will also relaunch the Ruby Chao Yeh Travel Award, with adjusted application requirements (refer to page 3 for details).

I would like to end by thanking our outgoing *Newsletter* editor Gloria Wong. The *ACMR Newsletter* has made major improvements during her leadership over the past few years. We are looking for a new person to join the editorial team. Please consider serving as a *Newsletter* editor. As always, I welcome your comments and suggestions. I look forward to seeing you in Austin. Chuen-Fung Wong

Membership Reminder

We encourage your new membership and renewal for the 2015-16 period.

Current membership dues are \$15 for those in professional positions and independent scholars, and \$10 for students. Please define your status in replying. Please notify us of address and email changes. Payments made at the annual meeting, especially in cash, are cumbersome and a poor use of the business meeting time.

Payment can now be made through the ACMR PayPal account. If you wish to pay through this method send me a request for a PayPal invoice and currency type (e.g. Hong Kong Dollars). Otherwise, make your payment by check to ACMR and mail to:

Alan L. Kagan, Treasurer
Association for Chinese Music Research
1376 Christensen Ave.
West St. Paul, MN 55118

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People and Places

Ann L. Silverberg is in China for a year as a Fulbright senior research scholar. She is preparing a book on the contemporary status of the *zheng* zither (also called the *guzheng*). Silverberg seeks scholars willing to serve as “beta” (trial) readers of her book manuscript next spring. If you would like to help with this task, please email her at silverberga@apsu.edu. Thank you!

Eric Lai, Professor of Music Theory at Baylor University, presented a lecture, “From Re-merger to Re-emergence: The Evolution of Chou Wen-chung’s Music,” at Common Practice 21C: Classical, Contemporary, and Cross-Cultural Music (festival), Rice University, March 14, 2015.

Dr. Mei Han (Ph.D. University of British Columbia) has been appointed as the founding Director of the Center for Chinese Music and Culture at Middle Tennessee State University in Murfreesboro, Tennessee. Dr. Han will create and oversee a new museum of Chinese musical instruments, library, concert and lecture programs with a focus on intercultural education and understanding. She will also teach Ethnomusicology and direct a Chinese Music Ensemble as a tenured Associate Professor at the MTSU School of Music. Dr. Han Ph.D. is an internationally acclaimed performer on the Chinese *zheng*.

New Online Platform for Chinese Music Scholarship

The Chinese Culture Translation and Studies Support (CCTSS) is a digital project launched in 2014, supported by the Propaganda Department of the Central Committee of the CPC and supervised by the Bureau for External Cultural Relations, Ministry of Culture. It aims to promote Chinese culture and scholarly works. The project’s official website cctss.org (currently under revision) is a place for scholars and translators worldwide to cooperate on various projects and to provide a platform for promoting Chinese culture and scholarship around the globe.

CCTSS’s music translation group (中国音乐研究翻译小组) is dedicated to the promotion of Chinese music and Chinese music research to scholars and general readers via online and offline activities including cooperative translation projects, conferences, and workshops. This group will serve as a platform for scholars

and researchers in the field of Chinese music from around the world to discuss issues in translating concepts/terms of Chinese music and academic writings on this subject.

One of the group’s long-term goals is to build an online Chinese music term thesaurus that will help disambiguate, standardize, and regulate the spelling, transliteration, translation, and use of Chinese music terms such as genre names, concepts, instruments, etc. Currently, CCTSS is working with Répertoire International de Littérature Musicale (RILM) on this project and sincerely welcomes your participation and contribution.

If you are interested in joining the group or have any questions concerning the group or the CCTSS project, please contact Yun Fan at yfan@rilm.org.

About ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR’s online discussion group is hosted by the University of Hawai’i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to ACMRnewsletter@gmail.com. Back issues are available at <http://acmr.info/>.

Ruby Chao Yeh Student Travel Award Announcement

The Association for Chinese Music Research (ACMR) is proud to present the Ruby Chao Yeh Award for Student Travel. The award aims to promote graduate and undergraduate student research on Chinese music by supporting paper presentations at the annual meeting of the Society for Ethnomusicology (SEM).

The annual Yeh award will provide \$300 toward travel expenses for one student whose paper on Chinese music has been accepted in the SEM general program (with secondary consideration given to student paper presentations at the ACMR meeting). The award will be presented at the ACMR meeting, held in conjunction with the SEM meeting, and an announcement will be published in the ACMR newsletter.

The Yeh award committee will include three members: the ACMR President, Nora Yeh or designate, and one additional ACMR officer. At the time of application, the applicant must be a graduate or undergraduate student enrolled full-time in any discipline in a US academic institution. The proposed paper must show careful research and analysis that contributes to the scholarly study of Chinese music.

Applications must include:

1. One-page cover letter describing the applicant's background and current activities, indicating why the applicant deserves consideration for this award
2. One-page CV (which includes the applicant's contact information: institutional affiliation, address, phone number, and academic email address)
3. Title and abstract for accepted paper presentation
4. One letter of recommendation from an instructor or mentor, sent under separate cover

Please send all materials to ACMR President Chuen-Fung Wong (wong@macalester.edu) by September 1, 2016. Applicants will normally be notified regarding the outcome of the award competition in late September.

Founded in 1986, the ACMR is an interdisciplinary network of individuals engaged in the study of Chinese music in all historical periods and contexts. ACMR meets annually in conjunction with the SEM conference and occasionally at the conference of the Association for Asian Studies. For further information on ACMR, publications, and membership, please see our website at

<http://www.acmr.info/>.

ACMR Annual Meeting

Thursday, December 3, 8-10 pm
Hilton Austin, Room 616B

Program (8-9 pm)

- ◆ Yuxin Mei (University of North Texas): "Negotiating Decades of Change in America: The Houston Chinese Traditional Music Group"
- ◆ Mercedes Dujunco (Suzhou University of Science and Technology): "Firecrackers, Gongs and Operas: Festival Sounds and the Mapping of Gangkou District in Chaozhou Region of Guangdong"
- ◆ Elise Anderson (Indiana University): "An Ideology of the Pen, Stage, and Screen: Language Use and Purity in the Uyghur Performing Arts"

Business Meeting (9-10 pm)

Recent Publications

Gong Hong-yu 宫宏宇. "晚清海关洋员与国际博览会上的中国音乐—以1884年伦敦国际卫生博览会为例." [Exhibiting China: The Chinese Maritime Customs and the Representation of Chinese Music at the 1884 London International Health Exhibition] 《中央音乐学院学报》 [Journal of the Central Conservatory of Music] 2015/2: 3-19.

Gong Hong-yu 宫宏宇. "法国汉学家库朗与20世纪初域外中国音乐研究" (I) [Maurice Courant and the Study of Chinese Music in Early 20th Century France – The Case of *Essai historique sur la musique classique des Chinois*] 《音乐研究》 [Music Research] 2015/4: 64-75.

Gong Hong-yu 宫宏宇. "晚清上海租界外侨音乐活动述略" [Music and Theatre in Shanghai's Foreign Concessions, 1843 - 1911] 《音乐艺术》 [Art of Music] 2015/2: 19-29.

McGuire, Colin. 2015. "The Rhythm of Combat: Understanding the Role of Music in Performances of Traditional Chinese Martial Arts and Lion Dance." *MUSICultures* 42(1): 1-23.

McGuire, Colin. 2016. "Hong Kong: Food of the Fragrant Harbour" In *The Ethnomusicologists' Cookbook: Complete Meals from Around the World (Volume II)*, ed. Sean Williams, 28-34. New York, NY: Routledge.

Remembering Ma Shui-long 馬水龍 (1939-2015)

Luca Pisano, Kore University of Enna

Renowned composer Ma Shui-long passed away on May 2, 2015 at the age of 75 after a period of illness. Ma was born in 1939 in a small village near Keelung, Taiwan. His interest in music started in the most spontaneous way during his childhood, when he was exposed to both Western and Chinese music (namely *Beiguan* music and Taiwanese Opera). He learned to play piano during elementary school years, later shifting to cello, his most preferred among Western instruments. Besides his musical training, Ma was fond of painting and fine arts and received formal training in these fields as well. He spent most of his high school years wavering between painting and music, hesitant whether he should concentrate on the former or the latter. He eventually chose to pursue music studies, and in 1959 he was admitted to the Department of Music of the National Arts School (now National Taiwan University of Arts), majoring in composition. Ma himself called this “the most significant turning point” in his life. Even at this early stage, Ma was already conscious that he did not only want to focus on playing, but also felt the necessity to compose his own music. He studied composition with Xiao Erhua 蕭而化 (1906-1985) and music theory with Hsu Tsang-Houei (Xu Changhui 許常惠, 1929-2001) and Lu Yen (Lu Yan 盧炎, 1930-2008), and graduated in 1964. After graduation, Ma held a teaching position for several years. In 1972 he was granted a full scholarship to study at Regensburg Music Academy in Germany, where he learned Western composition methods with Oskar Sigmund (1919-2008). He graduated with honors in 1975 and returned to Taiwan to serve as Associate Professor in the Music Department at Soochow University in Taipei.

As his reputation as a composer blossomed, Ma gained international acclaim and was commissioned to write works performed in many countries. His *Bamboo Flute Concerto* (<https://youtu.be/6cCkFkmUU3U>) was performed in 1983 by the American National Symphony Orchestra conducted by Mstislav Rostropovich at Taipei's Sun Yat-Sen Memorial Hall. In 1986, he was granted a Fulbright Award for music research in the United States where he also performed his own compositions at Lincoln Center in New York; so far he is the first and only Taiwanese composer to have his works presented there. In 1994, Ma received the Council for Cultural Affairs Grant to give lectures at Yale, Harvard, and Northern Illinois University. He received several other awards, including the Third National Award for Arts in Music (1999), honorary doctorate degrees by National Tainan

University and National Taipei University of Arts, and the Executive Yuan Cultural Award (2007).

Ma Shui-long also served as chair of the Music Department at National Taiwan University of Arts and at National Taipei University of Arts. In addition, Ma served as a member of the Council of Cultural Affairs and National Endowment for Culture and Arts, Executive Yuan; honorary President of the Asian Composers' League of Taiwan; director of the Taiwan Composer's Association; board member of the Executive Juridical Body of the National CKS Cultural Center; and executive officer of Chew's Culture Foundation.

Ma's musical output consists of nearly one hundred works, spans over four decades, and includes orchestral, chamber, instrumental music and choral works. I had the honor and pleasure of meeting Professor Ma Shui-long in June 2002 while working on my research on piano music works by contemporary Taiwanese composers. We primarily discussed the general situation of contemporary music in Taiwan, and I asked him to define the sources of his musical inspiration as a composer. As he related to me, the most relevant was the influence of the natural environment that surrounded him during his early years. Traditional music and folk songs had a deep impact on him, as did the sounds of nature (sea waves, rain, and so forth) that related to his native place. This is rather clear from his earlier compositions, such as his *Rondo* for piano (1963), which has a strong traditional flavor, or *A Sketch of the Rainy Harbor* for piano (1970, https://youtu.be/Fa5mWTZ7G_c), where Ma tried to portray the landscape of his childhood years in the small town of Jiufen (Jiufen 九份), over Keelung city harbor. According to Ma, most of his solo piano works came from the early stage of his compositional evolution, and they all reveal his preference at that time for small-scale works. He soon became aware of the deep influence of Western musical taste while learning composition; therefore in later years as a music professor, he stressed the importance of Chinese music training in conjunction with Western training, in order to allow students majoring in composition to have broader competence in their own musical tradition. Since most of the teaching materials on Western instruments were related to Western music models, he wrote *Piano Pieces on Chinese Folk Tunes for Children* (1980, <https://youtu.be/dM0rEaSzPXo>) to provide

Ma Shui-long memorial (cont.)

young students with short piano works showing distinctive Chinese flavor. This kind of peculiar touch goes far beyond the mere use of pentatonic music; Ma strongly believed that Taiwanese composers should find their own musical language like Bartók (whom he appreciated a lot) did with Hungarian and other Eastern European music traditions as expressions of national identity.

He became even more aware of this task returning to Taiwan in 1975, after his period of study in Germany. His compositional style showed a major change together with a deeper understanding of his role as both composer and educator. Among his later works, representative of his mature language are the *Capriccio of Kuando* (關渡狂想曲) for piano and orchestra (2001, <https://youtu.be/RIR6sYx4qVW8>) and the orchestral suite *Xiang Yu and His Concubine* (霸王虞姬) written in 1991 and adapted to dance drama in 2012. Writing the *Capriccio of Kuando*, Ma Shui-long was inspired by the magnificent landscape view from his apartment over the Kuando plain, north of Taipei. He had previously written a solo piano piece titled *Kuando Sketch* that he

later used to compose the *Capriccio of Kuando*. The work is more similar to a *Konzertstück* in a continuous movement than to a standard piano concerto. It is composed as a dialogue between piano and orchestra, alternating meditative sections with lively outbursts. The orchestral suite *Xiang Yu and His Concubine* is a musical representation of the tragic hero Xiang Yu, a warlord who lived in the late Qin dynasty, whose concubine Consort Yu committed suicide to prevent Xiang Yu from being distracted by his love for her during the struggle of power against Liu Bang, the founder of Han dynasty. The work, which requires both Western and Chinese instrumental orchestras as well as choir, is a perfect example of Western compositional technique blended with Chinese instruments to express the complex feelings of the different characters.

However, evident in these mature works is also the early inspiration from painting and fine arts where the composer tried to imagine music as an overlapping of different layers, an interweaving of multicolored textures like a visual representation of musical ideas. Besides the manifold expressions of his language, it is possible to identify a



Luca Pisano with Ma Shui-long in his studio

Ma Shui-long Memorial (cont.)

dualist approach in the structure of his music, in search of a balance between complementary opposites, such as abstract/concrete, void/solid, weak/strong. This evident association with a main topic of ancient Chinese traditional thought comes from Ma's understanding and appreciation of Chinese traditional painting, which he openly expounds in his *Meditation on Water-Ink Paintings* for nine cellos (1985).

Ma Shui-long remained faithful to his music principles all his life; as an educator, he struggled to raise the standards for music education in Taiwan and, with a rather holistic approach, promoted with enthusiasm a balanced attitude towards both music learning and standard education itself. From this point of view, it is easy to

understand why he has been a propagator of Western musical ideas but never their worshipper and why he emphasized so much the necessity of Chinese traditional music learning for students majoring in composition. According to Ma, this was the only way to allow Taiwanese composers to find their own path, to shape their distinctive musical language while avoiding imitation of Western patterns. With his true passion and tireless motivation, he has been esteemed not only as a composer and music educator, but as a selfless music craftsman who devoted his whole life to enrich Taiwan's music environment, to help future generations of Taiwanese scholars to comprehend the profound significance of music composition and arts education.

Additional Ma Shui-long Resources

Further Reading

Chen Hanjin 陳漢金. *Yinyue duxingxia Ma Shuilong* 音樂獨行俠馬水龍. Taipei: Shibao wenhua 時報文化, 2001.

Zeng Nengding 曾能汀, ed. *Tingjian Taiwan de shengyin: Ma Shuilong zuopin xueshu yantaohui lunwenji* 聽見臺灣的聲音: 馬水龍作品學術研討會論文集 [The sound of Formosa: papers and proceedings of conference on Ma Shui-long's compositions]. Taichung: Guoli Taiwan jiaoxiang yuetuan 國立台灣交響樂團, 2008.

Further Listening

Ma Shui-long 馬水龍. *Gangqin quji* 鋼琴曲集 (Piano Works). Xu Zizhen 許子珍, piano. Yuanshi fengyun Record Company 滾石風雲唱片公司, 2001.

Ma Shui-long. *Capriccio of Kuando – Concerto for piano*. National Symphony Orchestra, Chien Wen-Pin Chien (conductor), Jenny Lin (piano). Taipei: National Chiang Kai-Shek Cultural Center, 2009.

Ma Shui-long. *Xiang Yu and His Concubine* 霸王虞姬. National Symphony Orchestra, Chiu Chun-chiang (conductor), Taipei, National Performing Arts Center, 2014.

Ma Shui-Lung. *Bamboo Flute Concerto – The Peacock flies Southeast*, Yomiuri Nippon Symphony Orchestra, Hsu Sung-jen (conductor). Taipei: Sunrise Records, 1984.

Remembering Playing the Qin on the Jade Terrace: My Life as a Qin Musician, Scholar, and Calligrapher

Mingmei Yip

When I began to learn the qin decades ago, the ancient instrument was rarely heard or even seen in Hong Kong. Indeed, there was but one teacher in the then British Colony.

I considered myself very lucky to be Tsar Teh-yun's 蔡德允 (1905-2007) student, because she was an excellent qin musician. Among all the various qin playing styles, the one she taught, *xiao sa* 潇洒, flowing and transcendent, is the one I truly treasure.

It is this elegant but relaxed style that I like so much—and have spent much of my life trying to improve. As a qin teacher, I always remind my students that beyond mere skill, they have to master the interplay of the *xu* (empty 虚) and *shi* (full 实) aspects that give flavor (*yunwei* 韵味) to a piece. Only the truly accomplished are able to “resonate with the cosmic breath” (*qiyun shengdong* 气韵生动) and “resemble the smoothness of nature” (*hunran tiancheng* 浑然天成).

Chinese art should possess both *qi* and *yun* 韵. *Qi*, fully charged energy, is the solid or *yang* 阳 aspect, while *yun*, lingering quality, is the empty or *yin* 阴 aspect. *Qi* and *yun* together can be translated as resonance of the breath. If a work of calligraphy or a painting possesses *qiyun*, it is filled with pulsating breath so that one can feel its vital life force on the dried ink and yellowed paper even after a few hundred years.

The late Neo-Confucian scholar, Hsu Fu-kuan 徐复观, explained *qiyun* thus: “The appearance of the concept of *qiyun* was based on Zhuangzi's philosophy, with its attributes of purity, emptiness, mysterious, remoteness.

These are all the characteristics of *yun*.” *

Qiyun is the spiritual vigor essential to great art. In music, it can also be referred to *shengyun* 声韵 as in the phrase *shengyun jianbei* 声韵兼备, meaning a composition possesses both clear notes and a lingering after-flavor. *Sheng* is the “solid” sound obtained after a string is being plucked. Similar to an object depicted in a painting with thick ink, it belongs to the “full” aspect. While *yun*, the echoing after-flavor of *sheng*, belongs to the “empty” aspect.

In qin playing, after producing a stopped pitch, instead of letting the sound fade away, the left hand executes back and forth movements. Because these movements are produced not by plucking the strings but from altering their tension, the effect is soft, lingering, and fading, thus belonging to the empty aspect.

The frequent use of *yun* is to increase qin music's flavor, to give it depth, as well as to enhance its subtlety and expressiveness. This interplay between *sheng* and *yun*, or empty and full, is like a game of “hide and seek,” as in a painting of a dragon weaving in and out of clouds and mist. In Chinese aesthetics, to reveal all is considered vulgar and undesirable.

Yun tones linger between the audible and inaudible—between being and non-being, leaving breathing spaces for the mind to wander and rest. That is why it is believed that playing the qin could lead to peace of mind and longevity. Mastering these “in-between” tones renders a carefree and mysteriously remote style in qin music. This is the quality that I strive to cultivate in my students.



Mingmei Yip playing the qin

* Hsu Fu-kuan, 徐复观, *Zhongguo yishu jingshen* 中国艺术精神 [Spirit of Chinese Art] (Taipei: Xuesheng shuju 学生书局, 1967), 183.

Mingmei Yip on the Qin (cont.)



Mingmei's calligraphy workshop and calligraphy display at the Metropolitan Museum of Art

Besides playing and researching the qin, I am also a calligrapher, painter and novelist. Pursuing all of these interests, instead of pulling me in different directions, helps me toward fuller understanding of art and life. Indeed, both qin and calligraphy emphasize *xing qi* 行气, the cosmic breath running through each sentence of the work. Even if each character or note is skillfully executed, without this invisible yet palpable *qi*, the work will not be considered a masterpiece; instead it will be lifeless. That is why we consider flying white (*feibai* 飞白) in calligraphy not as the lack of ink, but the revelation of nature's breathing space. The equivalent of flying white in qin music is its numerous vibratos, such as *yin* 吟 and *nao* 猱, and other "decorative" tones, aural means for the player and listeners to rest their spirit.

From a philosophical perspective, the player and listener,

through the emptiness of the *yun*, can experience the vital breath of the Dao. Without this aural space of *yun* to manifest the cosmic breath, the performance will be stuffy, stiff, and dead. The *yun* in qin music can be compared to the atmospheric void left in a painting manifested as mist, fog, and cloud. To express this, the ink must be subtly nuanced, gradually fading into "nothingness," where the solid melts into the void. If the painting possesses *qiyun shengdong*, the inner breath will be felt moving in and out of the void. Lingering tones in qin music have a similar effect; the solid notes melt into nothingness when the playing has *qiyun shengdong*. Qin music should be elusive and mysterious. Like Chinese landscape painting, it should engender a sense of reaching beyond, as expressed in the term "sound beyond strings" (*xianwai zhiyin* 弦外之音) that opens into infinity. This subtlety is most cherished by the literati, for



Mingmei's painting and calligraphy

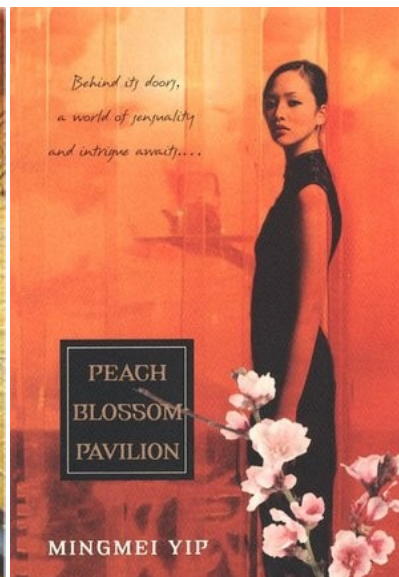
Mingmei Yip on the Qin (cont.)

it embodies the spirit of the Dao.

As Laozi said: "In the pursuit of the Way, everyday something is dropped." For traditional literati, the main reason for playing the qin is to harmonize with the Dao. Qin music is entertainment, but it is also more than that—a way of simplifying life. Even a complicated piece should be played so that listeners would be immersed in the spirit of the Dao. This is considered superior to superficial, overflowing tones, or "busy hands, lascivious sounds" (*fanshou yinsheng* 繁手淫声). Sadly, the performance of qin music has changed since ancient times. Now qin playing is often showy and extroverted, with speed and gyrations replacing the Confucian dignity of the literati style. The spirit of "less is more" is lost in this manner of performing.

A student of mine who leads an extremely hectic life working on Wall Street told me that practicing the qin allows him to escape from the smoke and dust of this world to a land of purity and calm. I believe it is due to the traditional qin style's slow tempo, low pitch, and relaxation-inducing vibrato.

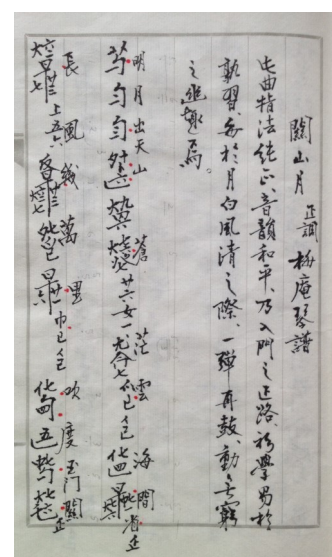
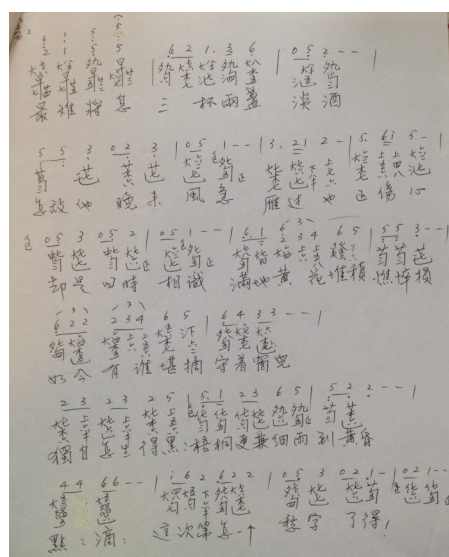
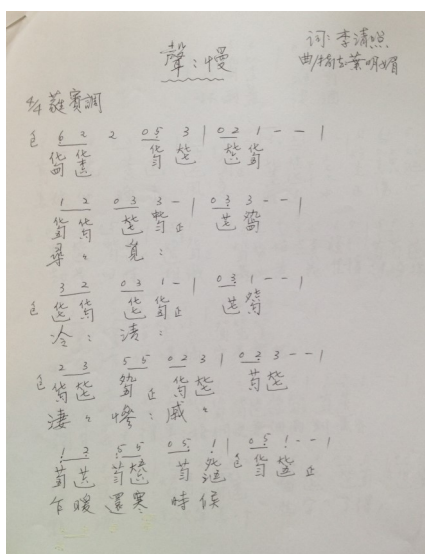
In teaching calligraphy, I recommend to my students that they practice the various forms of Chinese writing, seal script (*zhuan shu* 篆书), clerical script (*li shu* 隶书), and cursive (*cao shu* 草书). Seal and clerical scripts require slow speed and the centered brush (*zhongfeng* 中锋);



Mingmei's qin book and qin novel

this makes them best for meditative focusing of the mind. Cursive style uses a slanted brush (*pianfeng* 偏锋) as well as centered brush and is executed in a much faster pace, so it is good for liberating one's mind from the clutter of daily life.

There are qin pieces which serve these two purposes of meditation and liberation. An example of the former is the Buddhist piece, *Incantation of the Monk Pu An* (*Pu An zou* 普庵咒). Imitating drums, bells and monks' steady footsteps, *Pu An Zou* has a regular rhythm and is a quiet piece. In contrast, *Soaring Dragon* (*Longxiang cao* 龙翔操), depicting a dragon soaring in the sky, adopts a

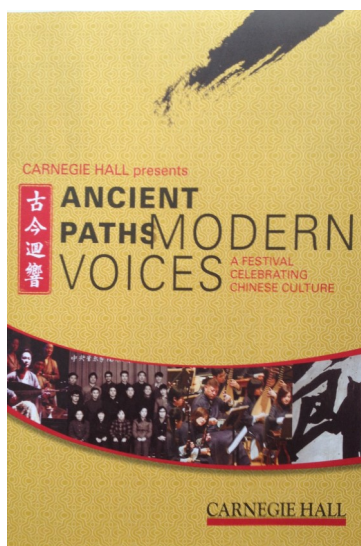


Mingmei's qin song composition and handwritten tablature

Mingmei Yip on the Qin (cont.)

free rhythm and should be played like the cursive style calligraphy which is spontaneous and carefree.

Over the years, I have composed more than fifteen qin songs; the lyrics are all ancient Chinese poems. My current project is composition of instrumental pieces with abstract themes inspired by various kinds of calligraphic lines.



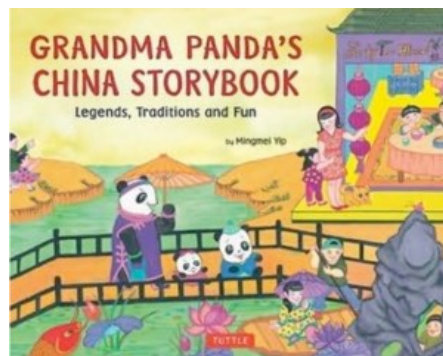
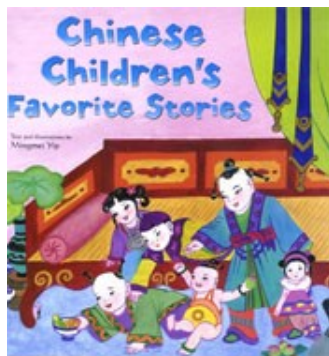
Program from Mingmei's qin and calligraphy event at Carnegie Hall

Besides being a qin musician, scholar, and calligrapher, I also write fiction, as well as write and illustrate children's books. I have made use of my qin research over the years in getting ideas for my novels.

My first novel, *Peach Blossom Pavilion*, is about the last Chinese courtesan who is also a renowned qin musician —elegant prostitutes were a recognized category of female qin players.

To master qin playing, or any other Chinese art, we need to study its Way (*Dao* 道), which includes its history, aesthetics, and performance practice. Fortunately, many philosophical and aesthetic texts survive from past centuries to keep alive the traditions of this instrument. I believe that learning the techniques of playing the qin needs to be supplemented by knowledge of its history and aesthetics.

I would recommend that anyone interested in qin and calligraphy read Tao Yuanming's poem "Returning Home" (*Guiqu laici*, 归去来辞). *Guiqu laici* is also a famous qin piece that praises the poet's return to an honest, reclusive life after serving in the dusty world as an official. Like Tao's homecoming, after forty years of playing the qin, I hope I've made at least modest progress toward developing the qin player's beginner's heart.



Mingmei's children's books

Here is a qin poem I wrote many years ago:

Amidst electronic madness,
I encounter this mysterious karma of the qin
Created by Fu Xi's finger tips
Now, five thousand years later,
The seven strings
Still tightly strung.
Delicate silk, still reciting legends.
Lost to memory.

在二十世纪电子音响的纠缠中
我独结上了
五千年前
来自伏羲指触的神秘琴弦
都五千岁了
这七条太古的弦
依然牢牢拴在
年轻的现代
依然用丝一般温柔的呼吸
吐出五千年来的种种搁在记忆以外的
传说

The 2015 Shanghai World Music Forum

Mercedes Dujunco, Suzhou University of Science and Technology

The 2015 Shanghai World Music Forum, with the theme, "World Music and the Construction of a Global City," took place in the afternoon of Friday, October 16, 2015, at the Shanghai Conservatory of Music. The forum was held as part of this year's Shanghai World Music Festival, now in its eighth year, which ran October 1-18 and proudly featured a line-up of twenty "world music" acts—thirteen of them from abroad and the remaining seven based in China. The various Festival concerts took place in five different venues, three of them located within Shanghai, and the other two in Hangzhou and Pinghu, both in Zhejiang Province.

The Shanghai World Music Festival started in 2008 as "Shanghai World Music Week," sponsored by the Shanghai World Expo Bureau, but came into its own in 2012 after the World Expo and Guangzhou Asian Games produced a large number of "world music" performances. This year's Festival included a roundtable forum co-organized with the Shanghai Conservatory of Music Research Center for Chinese Music and Ritual, headed by Prof. Xiao Mei. Participants were a mixed group and included the Festival producers, academic



scholars, journalists and media critics, media group representatives, and some of the Festival's featured musicians. Among the academic scholar participants were Professors Xiao Mei, Zhao Weiping and Liu Hong of the Shanghai Conservatory, ACMR president Prof. Chuen-fung Wong of Hong Kong Baptist University, as well as Prof. Mercedes Dujunco, now with Suzhou University of Science and Technology.

The roundtable discussion was divided into four parts, each revolving around a topic: (1) "World Music and the Construction of a Global City"; (2) "Traditional Music in a Contemporary Urban Context"; (3) "The International Exchange and Dissemination of World Music"; and (4) "World Music and Contemporary Music Composition." With such a mixed group of discussants, each one allotted only ten minutes to talk, and with hardly a working definition of or at least a general consensus as to what "world music" is, the Forum can be described as rather ambitious. However, given that this is the first time that one devoted specifically to this topic has taken place, whether in Shanghai or in China at large, it is quite remarkable and commendable and subsequent ones should be encouraged.



Presenters at the 2015 Shanghai World Music Forum

Report on the American Folklore Society 2015 Conference

Sue Tuohy, Indiana University

The American Folklore Society (AFS) held its conference October 14-17, 2015 in Long Beach, California. Over the last seven years, with funding from the Luce Foundation, AFS and the Chinese Folklore Society (CFS) have worked together on a collaborative project on intangible cultural heritage as well as museum studies. This project has involved research, training, exchanges, and exhibitions. It also has resulted in a rapid increase in the number of China-related panels and colleagues from China at AFS annual meetings. AFS conferences have become another good opportunity for ACMR members to present papers on Chinese music and expressive culture as well as to meet colleagues in related fields.

This year's meeting featured five panels and forums devoted to China-related topics, including two panels that focused on the AFS/CFS cooperative project: "China and US Folklore Collaborations: A Progress Report" and "China and US Intangible Cultural Heritage and Ethno-



CFS Guangzhou Intangible Cultural Heritage panel

graphic Museum Practice: Recent Activities and Looking Forward." Two forums were organized around the topic of Chinese Everyday Ritual Practices, "Part I: Reflecting and Negotiating Change" (chaired by ACMR member Sue Tuohy) and "Part II: The Meaning of Becoming an Adult." Two other panels were titled "Studies on Folkloric Ecology of Villages in Modern and Contemporary North China"

and "Cultural Encounters, Ecologies, and Enactments in Contemporary China." Chinese American expressive culture and sites were discussed by Gilbert Hom (Chinese Historical Society of Southern California) and Eugene Moy (Chinese Historical Society of Southern California) in a forum on "Asian/South Asian/Pacific Islander American Issues in Historic Preservation."

Apart from these panels, scholars presented at least seven individual papers on expressive traditions in China and the Sinophone world, including Beverly Joan Butcher (New York Institute of Technology, Nanjing Campus), "Filipino and Chinese



Chinese Folklore Society panel

American Folklore Society (cont.)

Folk Traditions in Contemporary Bohol, Philippines, Catholic Life”; Lei Cai (Wuhan University and Penn State Harrisburg), “Craft Industry and Village Community: A Case Study in Yang Village of Northern China”; Jin Feng (Lawrence Technological University), “Ecology of Household Furniture in a Mountain Village”; Thomas A. Green (Texas A&M University), “‘Fighting While Talking’: Chinese Folk Drama as Embodied History”; Jing Li (Gettysburg College), “Telling Her Story as a Woman: The China-Made Hua Mulan (2009)”; Nankuai Modege (Xinjiang Normal University, China), “Encounter of Ecology, Culture, and Ethnology: A Case Study of the Hemu Village”; and Meng Ren (University of Missouri), “Changing Perspectives: From Collective Identity to Individual Identity in the Research of Chinese Reggae.”

Several colleagues in China Studies met at the Transnational Asia/Pacific Section, chaired by Levi Gibbs (who works on



Some China colleagues enjoy lunch

Shaanxi folksingers and folksongs). And throughout the meeting, colleagues and friends in China Studies—including ACMR member Charlotte D'Evelyn—also got together for meals and social activities. Next year's AFS conference will be held in conjunction with the International Society for Folk Narrative Research in Miami, Florida from October 19-22, 2016; for information, see www.afsnet.org. If you are interested in presenting a paper and/or organizing a panel or forum, feel free to contact Sue Tuohy (tuohys@indiana.edu).

19th International CHIME Meeting

Adam Kielman, Columbia University

CHIME (The European Foundation for Chinese Music Research) held their nineteenth international meeting from October 21 through 25 in Geneva, Switzerland. The meeting was hosted by the Haute Ecole de Musique de Genève in collaboration with the Confucius Institute of the University of Geneva. Over fifty paper presentations, seven roundtable discussions, three film screenings, two formal concerts and several recitals explored the meeting's theme, “The New Face of Chinese Music.” From traditional qin performance and regional instrumental musics to contemporary composition and popular music, the topics covered by presenters varied widely, but were united in inspiring spirited debate among attendees about the balance between tradition and innovation in the diversity of music in

contemporary China. On the first evening, the Nanyin Yayi Musical Association welcomed attendees with a program of *nanyin* music from Fujian. On the third evening, Yi Jia Ren, an internationally renowned shawm and percussion ensemble from Henan and Shanbei, filled the conservatory's historic recital hall with adaptations of traditional wedding and funeral music. On the final evening, a reception hosted in the Confucius Institute of the University of Geneva's gorgeous house on the banks of Lake Geneva allowed attendees to mingle and continue the lively conversations the meeting generated against a backdrop of sunset views of the lake and the mountains beyond.

Chuen-Fung Wong
Hong Kong Baptist University
president

Jessica Anderson Turner
*Indiana University and Birthplace
of Country Music Museum*
secretary

Alan Kagan
Univ. of Minnesota, Twin Cities
treasurer

Sue Tuohy
Indiana University
member-at-large

Elise Anderson
Indiana University
student member

Yuan-Yu Kuan
University of Hawai'i, Manoa
student member and
bibliography editor

Meredith Schweig
Emory University
bibliography editor

Aimei Luo
Chinese University of Hong Kong
bibliography editor

Alec McLane
Wesleyan University
bibliography editor

Theodore Kwok
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website editor

Gloria Wong
Independent scholar
newsletter editor

Lars Christensen
Univ. of Minnesota, Twin Cities
newsletter editor

Adam Kielman
Columbia University
newsletter editor

UPCOMING CONFERENCES

December 3–6, 2015

60th Annual Society for Ethnomusicology Meeting

University of Texas at Austin, Austin, Texas

<http://www.indiana.edu/~semhome/2015/index.shtml>

February 18 - 20, 2016

Territories, Communities, and Exchanges in the Sino-Tibetan Borderlands

Paris, France

<http://www.kham.sciencesconf.org>

March 31–April 3, 2016

Association for Asian Studies Annual Conference

Sheraton Seattle Hotel and Washington State Convention Center, Seattle, Washington

<http://www.asian-studies.org/Conference/>

March 31, 2016

CHINOPERL (Chinese Oral and Performing Literature) Annual Meeting

In conjunction with AAS, Seattle, Washington

<https://chinoperl.osu.edu/conference>

April 6 - 8, 2016

2016 International Symposium: "Reclaiming Identity and (Re)Materializing Pasts: Approaches to Heritage Conservation in China"

Xi'an Jiatong-Liverpool University (XJTLU), Suzhou, China

<http://upd.xjtlu.edu.cn/heritageofchina2016>

May 28 - 30, 2016

International Association for the Study of Popular Music US and Canada Branches 2016 Annual Conference

Calgary, Canada

<http://iaspm-us.net/call-for-proposals-iaspm-us-and-canada-2016-annual-conference/>

CFP deadline: December 1, 2015

July 6 - 9, 2016

PSi#22: Performance Climates (Annual Meeting of Performance Studies International)

University of Melbourne, Melbourne, Australia

www.psi2016.com

CFP deadline: December 1, 2015

August 25 - 27, 2016

ICTM Study Group on Musics of East Asia Symposium

Academia Sinica & Taipei National University of the Arts, Taipei, Taiwan

<http://www.ictmusic.org/group/musics-east-asia>

CFP deadline: January 20, 2016

October 19-22, 2016

Joint Meeting of the American Folklore Society and International Society for Folk Narrative Research

Hyatt Regency Miami, Miami, Florida

<http://www.afsnet.org/?2016AM>

CFP deadline: March 31, 2016